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ABSTRACT

A revised version of the 1968 Michigan Speech Association Curriculum guide (ED 026 391), this volume is intended to provide the student between the ages of 11 and 14 with learning experiences which enable the student to acquire and utilize oral communication skills. The guide is divided into six units--interpersonal communication, group communication, formal speaking, storytelling, reading aloud, and creative dramatics. Each unit is composed of objectives, an outline of course content, learning activities, a bibliography, and a list of supplementary audio visual materials. (LG)

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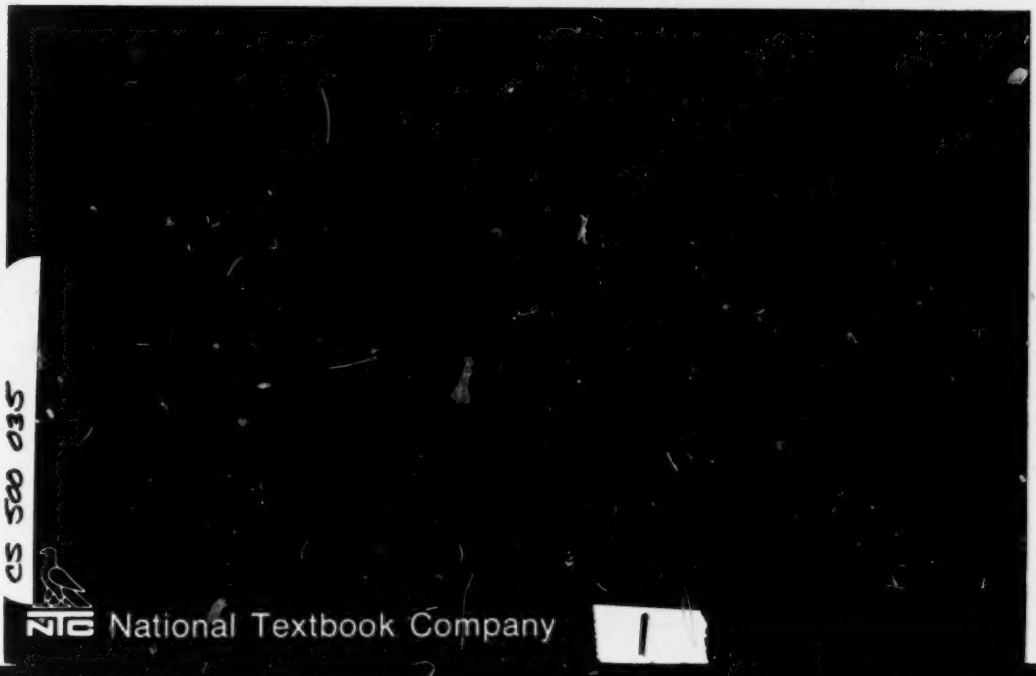
MSA CURRICULUM GUIDE 2

Speech and Drama in the Intermediate School



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Speech and Drama in the Intermediate School

THE MICHIGAN SPEECH ASSOCIATION
CURRICULUM GUIDE SERIES

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Revisers

Jo Rozek Hall, *Hamady Junior High School, Flint*
Ruth Martin, *Midland Public Schools*
Laura Purkey, *Allegan Junior High School*
Ronald Zietz, *Central Intermediate School, Midland*

Reactors

Robert Belk, *Edgar A. Guest Junior High School, Roseville*
Maxine Brule, *Washington Elementary School, Coloma*
Marilyn Dwyer, *Saline Public Schools*
William Hollingsworth, *Jefferson Junior High School, Detroit*
Kathleen Ling, *Copernicus Junior High School, Hamtramck*
Opal Stoeri, *St. Joseph Junior High School, St. Joseph*
Helen Wagner, *Hannah Middle School, East Lansing*

Editors

Deldee M. Herman, *Western Michigan University*
Sharon A. Ratliffe, *Western Michigan University*

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INTRODUCTION

Exploding knowledge and constant change are the warp and woof of our society. The exponential rate at which knowledge increases forces specialization and teamwork in order for us to effect meaningful change. Teams of scientists develop new methods of combating disease. Teams of social scientists analyze urban stress. Research teams innovate educational methodology. Teams of specialists control space vehicles simultaneously from the ground and from space. Interaction, the fundamental tool of human development, is the keystone of our existence. Therefore, effective oral communication, the primary means of social interaction, becomes an indispensable tool for all men.

The security of a free society rests in the hands of youth. In our classrooms are the leaders of the twenty-first century. Educators are charged with the responsibility of providing youth with the training ground that will enable them to mature physically, intellectually, emotionally, and socially into responsible adults capable of rational decision-making. Youth must cultivate and refine the ability to listen critically, to evaluate objectively, and to express ideas clearly, truthfully, and openly.

Oral communication is the process by which a speaker and a listener attempt to influence each other. It is the integrating factor in achieving productive interpersonal relationships; in the creative development and enjoyment of the arts; and in creative, rational decision-making. Oral communication is essential in achieving meaningful interrelationships between subject areas in team examination of the substantive ideas, ideals, and issues of our time to the end of nurturing adaptive and innovative decision-making.

The new Michigan Speech Association Curriculum Guide Series includes eight guides:

Speech Activities in the Elementary School
Speech and Drama in the Intermediate School
Speech Communication in the High School
Debate in the Secondary School
Discussion in the Secondary School
Dramatic Arts in the Secondary School
Oral Interpretation in the Secondary School
Radio, Television, and Film in the Secondary School

This series is the product of a $5,200 project jointly funded by the Michigan Speech Association and the Michigan Education Association. Nearly 150 kindergarten through twelfth grade teachers and curriculum directors from metropolitan, suburban, and rural school systems throughout Michigan participated in the project either as reactors or revisers. A reactor completed an extensive questionnaire designed to determine to what extent the 1968 edition of a guide was useful in his particular teaching situation. A reviser taught from a guide for one semester, reviewed the data compiled from the questionnaire survey of that guide, and served as a member of one of the eight revising teams that prepared the new series.

The eight guides are designed for the beginning speech teacher; the teacher who is assigned responsibility for speech but lacks speech training; the teacher of specialized speech courses; and for teachers of courses other than speech who wish to use oral communication as an integrative tool in their courses. Prospective teachers in undergraduate methods courses, libraries, curriculum directors, school administrators, and leaders of youth groups will find the guides useful.

Deldee M. Herman
Sharon A. Ratliffe

PREFACE

Oral communication is a process by which one human being attempts to influence another. As the integrating factor in achieving productive interpersonal relationships, it is a utilitarian art. As the integrating factor in the creative development and enjoyment of the arts, it is an aesthetic art. The focus is always on the speaker's meaning.

The ability to communicate, however, is no longer simply an attribute of the responsible citizen of a democracy; rather it is an integral requirement of his existence. In today's world, young people will succeed only if they are able to acquire meaningful interpersonal relationships with others at home, in the community, and throughout the world.

The intermediate school years (ages 11-14) are a critical period in the maturation process. At this point, young people become deeply concerned with peer group relationships; they are acutely aware of their self-image as mirrored to them by themselves and others. They exhibit diverse physical, mental, and emotional development and widely ranging abilities and interests. They are expanding their horizons beyond the home and the school. These youngsters are curious. They are activity oriented.

The guide is intended to provide the student with learning experiences which allow him to acquire the skills of oral communication and to utilize these skills purposefully. The six units have been

designed primarily as resource material for classes in speech and drama. However, teachers in any subject area may find particular activities useful in their work with children.

Jo Rozek Hall
Ruth Martin
Laura Purkey
Ronald Zietz

GENERAL OBJECTIVES

Keeping in mind the necessity for developing intelligent citizens for today's world, the significance of oral communication today, and the behavioral and developmental nature of the eleven- to fourteen-year-olds, the authors have set forth the following as the general objectives for this guide.

1. The student will demonstrate an awareness of the importance of oral communication.
2. The student will demonstrate an initial understanding of "Who am I?"
3. The student will demonstrate respect for the ideas of others.
4. The student will demonstrate effective use of voice, body, and language.
5. The student will demonstrate the ability to evaluate critically.
6. The student will demonstrate confidence and poise in speaking situations.
7. The student will demonstrate the ability to use his imagination creatively.

UNIT ONE: INTERPERSONAL COMMUNICATION

Oral comminication is more than talk. It is the process by which a speaker and a listener attempt to influence each other, whether it be to buy Buick or to accept Ford's better idea; to play football or to be in the school play. Listening is an essential factor of influence. It is more than just hearing; listening involves active interpretation, while hearing is merely a passively received sensation. Furthermore, unless the speaker and listener sensitively perceive each other's frame of reference, the message may not be understood and influence cannot occur.

I. OBJECTIVES

A. The student will recognize the effect the speaker has on the listener.
B. The student will recognize the effect the listener has on the speaker.
C. The student will examine the factors underlying successful interpersonal communication.

II. CONTENT

A. Examining the use of vocal inflection.
B. Examining the use of word selection.
C. Assessing the physical factors inherent in a speaking situation.
D. Examining the listener's role.

III. LEARNING EXPERIENCES

A. Explore the meaning that different vocal inflections give to a single word.
   1. Say "Hello" expressing friendliness, fear, and disgust.
   2. Using different vocal inflections with "yes" and "no," elicit descriptions of the situations in which each would be used. Using the list of situations, elicit appropriate vocal inflections from students.
   3. Select a single word and use four or five different vocal inflections with it. Discuss the meaning expressed with each vocal inflection.
   4. Listen to the vocal inflection used by two or three different people who say the same word. For example, use "yes," "no," or "hello."
   5. Prepare dialogues in which the speakers express their changing feelings by using different vocal inflections. For example, change from anger to understanding or from sadness to joy.

B. Explore language that dulls from overuse.
   1. Discuss the blandness of words such as "interesting."
   2. Discuss words or phrases commonly used in television commercials.
   3. Prepare a television commercial typical of those often seen, substituting new words for those which are overused.
   4. Discuss the words students believe they use too frequently. Prepare a list of substitutes for those words. Perhaps the list could be kept and updated frequently.
   5. Create role-playing situations in which two or three students discuss a particular event or topic. Eliminate overused words by substituting new words.

C. Explore the ways in which the listener influences the speaker's choice of words.
   1. Present two descriptions of a sporting event, one for a knowledgeable listener and one for an uninformed listener.
   2. Describe a single event or topic to three different age

groups such as preschool, adolescent, and adult.

D. Explore the nonverbal communication of speakers.
   1. Identify what the speaker *does* that helps the listener understand him.
   2. Identify what the speaker does that distracts the listener.
   3. Discuss the reasons why the distractions occur.
   4. If possible, each student should view himself on video tape and identify what he does that distracts his listening as he watches himself.
   5. Create role-playing situations in which each person practices effective nonverbal communication.

E. Study how settings make a difference.
   1. Call "Hello" to a friend in several different locations such as a parking lot or a library.
   2. Role-play a friendly conversation in three different locations such as a church or synagogue, a school bus, and a theatre.
   3. Role-play a situation in which students converse in several different dinner situations, such as in their home, the home of a friend, or an exclusive restaurant.

F. Identify and differentiate distractions in the physical environment. Confidentially select a few students who observe and record physical distractions in the environment that occur while students are speaking. After the recorders make their report, discuss which factors–
   1. distract the listener;
   2. distract the speaker;
   3. cause minimal distraction.

G. Select pictures of faces from magazines or newspapers. Identify possible attitudes reflected by the facial expressions. Discuss how you as a speaker might be affected by the facial expressions.

H. View the film *The Interview*.
   In teams of two, answer the question "Why was it impossible for the jazz musician, the 'square' announcer, and the 'hip' French hornist to understand each other's language?"

I. Practice making introductions.
   1. Analyze demonstration introductions presented by class

members to identify principles involved in each type.
   a. Introducing an older and a younger person. Present the younger to the older person: "Sir, I'd like you to meet Larry Johnson, who now lives next door. Larry, this is my grandfather, Mr. Adams."
   b. Introducing a man and a woman. Present the man to the woman: "Miss Smith, may I present my scout leader, Mr. Thomas. Mr. Thomas, this my home-room teacher, Miss Smith."
   c. Introducing people of different status. Present the person of lower status to the person of higher status: "Major, this is Ensign Moore, who brings an invitation from Admiral Gregg. Ensign Moore, Major Hall."

2. In groups of three, make the following introductions, being sure to stimulate conversation.
   a. Introduce your parents and a teacher.
   b. Introduce one of your present classmates and a former classmate who is now attending another school.
   c. Introduce your older sister and the older brother of a friend.
   d. Introduce your son to a businessman.
   e. Introduce your minister to the principal of your school.
   f. Introduce the president of your student council and the mayor of your city.

J. Bring written examples of conversations from novels, short stories, and plays.

1. In buzz groups, read the conversations aloud.
   a. Compile a list of characteristics of effective conversation.
      (1) Active interaction
      (2) Communal effort
      (3) Adjustment to others
      (4) Brief statements
   b. Select the conversation which is the best example of the above characteristics.

2. In large groups, do the following:
   a. The recorder of each buzz group contributes one characteristic of an effective conversation.

b. Representatives of each buzz group read aloud the conversation selected as the best example of that characteristic.
c. Measure the conversation against the compiled list.

3. In small groups, initiate "light" conversation in the following role-playing situations.
   a. Your father has brought a dignified, rather forbidding looking elderly gentleman into the house, explained hurriedly that this is Mr. (mumble), and asks you to entertain him while your father dashes off on some urgent errand. You are left alone with the stranger who looks at you coldly. How would you begin? What would you talk about?
   b. You have three close friends over for dinner. They are seated at the dinner table with your family. The friend sitting next to you accidentally spills his milk over himself and you. He is extremely embarrassed. What do you say? How do you put him at ease?
   c. A girl in your homeroom isn't very popular. In fact, the kids make fun of her. You notice she is wearing an unattractive, unsuitable outfit that she is obviously pleased with. A couple passing the two of you comment in a cruel, jeering way and you know she overheard because the pleasure fades from her face. You turn to her and say. . . .

K. Using the teletrainer, demonstrate effective telephone techniques.
   1. Present a variety of situations such as:
      a. Changing an appointment with the dentist or doctor.
      b. Making an emergency call to the fire department.
      c. Asking for and accepting or rejecting a date for a school dance.
      d. Rejecting an opportunity to babysit.
      e. Taking a message for your father from his business partner.
      f. Taking a message from the long distance operator while you are babysitting at the home of a neighbor.
   2. Reaction panels evaluate each conversation.

3. Discuss the difference between face-to-face and telephone conversations.

L. Be responsible for answering the home phone for a week.
   1. Keep a log which includes:
      a. Date and time of each call
      b. Party calling
      c. Party called
      d. Message, if the party called was not at home
      e. The type of call
         (1) Social
         (2) Business
         (3) Emergency
         (4) Long distance
   2. In small groups:
      a. Evaluate the logs using the following criteria:
         (1) Is the record complete?
         (2) Is the record legible?
         (3) Is the message clear?
      b. Compare the logs to determine which type of telephone call is the most common.

M. Examine the purposes of an interview.
   1. In buzz groups, use the brainstorming technique to prepare a list of questions about the purpose of the interview.
   2. In the large group, each recorder submits one question in order to compile a master list. Be certain that the list includes:
      a. The information interview
      b. The counseling interview
      c. The job interview
   3. Arrange a demonstration interview between your teacher and a counselor. The master list of questions is used by the teacher in interviewing the counselor. Tape record the interview.
   4. In buzz groups, list factors that were effective and ineffective in the demonstration interview.
   5. In the large group, discuss the factors, using the tape for illustration. The following factors should be included:
      a. Advance preparation.

(1) Determine the purpose of the interview.
(2) Make an appointment stating the purpose.
(3) Prepare a checklist of questions.
(4) Dress appropriately and be well-groomed.

b. Conducting the interview.
(1) Be on time.
(2) Put your interviewee at ease with pleasant social amenities.
(3) State the purpose of the interview and how the information will be used.
(4) Be courteous.
(a) Don't sit until invited to do so.
(b) Don't interrupt the interviewee.
(5) Use the checklist of questions as the format for the interview.
(a) Ask questions clearly and precisely.
(b) Don't waste the interviewee's time.
(c) Take accurate notes.
(6) When you have obtained the information, close the interview in a friendly, appreciative, business-like manner.

c. Postinterview: send a letter expressing your appreciation for having been given the opportunity to conduct an interview.

N. Interview a neighbor, relative, friend, or teacher whose hobby interests you. In small groups, present a two- to three-minute report of the interview.

O. Invite a city official such as the mayor, the chief of police, the prosecuting attorney, or the superintendent of schools to a class meeting. Prepare:
1. An invitation
2. Hospitality
3. A panel to interview him
4. Refreshments
5. A note of appreciation

P. Conduct an information interview.
1. Invite a reporter from the local newspaper or radio to discuss his method of interviewing.

2. Interview some person employed in the community as to the nature of his job.
   a. Fireman
   b. Policeman
   c. Manager of a coin-operated laundry
   d. Bank teller
   e. Lawyer
   f. Librarian
   g. Judge
   h. Newspaper reporter
   i. Recruiting officer for local police force
   j. Housewife
   k. Curator of a historical museum
   l. Watchman at a factory
   m. Restaurant owner
   n. Veterinarian
   o. Guard in the art museum
   p. Bus driver
   q. Clergyman
3. Report back to class. Include in your report:
   a. Description of the job
   b. Qualifications required
      (1) Education or training
      (2) Experience
      (3) Physical examination
   c. Accessibility to and advantages of job
      (1) Frequency of openings
      (2) Advancement

Q. Explore the role of perception in communicating with others.
1. Hold a conversation with an adult in which you make a request that you expect to be denied. Initiate the conversation and sustain it as long as you can in an attempt to see each other's point of view more clearly and to analyze what is happening. It may be a request:
   a. Asking your parents permission to stay overnight with a friend on a school night.
   b. Asking a teacher to let you leave class early to go shopping.

c. Asking your father to increase your allowance.
d. Asking a grocer to permit you to park your bicycle inside his store while you are getting a haircut.
e. Asking the athletic coach to permit you to walk across the gymnasium floor in your street shoes which have cleats on them.

2. Reveal to the adult in question that this is a contrived situation. Each then discusses his attitudes and feelings arising during the conversation.

R. Explore the techniques of salesmanship.

1. Interview various types of salesmen and ask them for their opinions about the qualities and techniques of effective salesmanship. Interview store clerks, sales managers, real estate salesmen, etc. Ask them which method works best for them.
2. Collect and evaluate advertisements that are especially appealing or successful. In small groups, discuss why they are appealing. Determine what makes a sales approach appealing.
3. Discuss specific sales techniques such as:
   a. Selling yourself
   b. Relating to the prospective buyer
   c. Knowing your product
4. Role-play sales situations in which the salesman resolves difficulties that arise.
   a. Role-play a house-to-house salesman and how he copes with a hostile or negative reception.
   b. Role-play the size 16 customer who is determined that 12 is really her size.

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Ross, Raymond S. *Speech Communication.* 2d ed. Englewood Cliffs: Prentice-Hall, 1970.

Wiseman, Gordon, and Barker, Larry. *Speech: Interpersonal Communication.* San Francisco: Chandler Publishing Co., 1967.

V. AUDIOVISUAL MATERIALS

Films

Effective Listening. Black and white. 12 minutes. McGraw-Hill.

Everyday Courtesy. Black and white. 10 minutes. Coronet.

Hailstones and Halibut Bones. Black and white. 6 minutes. Sterling.

How to Investigate Vocations. Black and white. 11 minutes. Coronet.

The Interview. Black and white. 5 minutes. Pintoff.

Is There Communication When You Speak? Black and white. 18 minutes. McGraw-Hill.

Talking Sense series, by Irving J. Lee. NET Film Service, Audiovisual Center, Indiana University, Bloomington, Indiana. Six kinescope films are available for purchase or rental. Three would be particularly useful: *Why Do People Misunderstand Each Other?; What is a Good Observer?;* and *The Man Who Knows It All.*

Listen Well; Learn Well. Black and white. 10 minutes. Coronet.

Making Yourself Understood. Black and white. 14 minutes. Encyclopedia Britannica Films.

A Manner of Speaking. Bell Telephone Co.

Mark Twain Gives an Interview. Black and white. 14 minutes. Coronet.

Message to No One. Color. 25 minutes. Wilding Picture Productions.

Other Materials

Teletrainer. A unit of two working telephones and a control unit. Bell Telephone or General Telephone Co.

UNIT TWO: GROUP COMMUNICATION

When oral communication involves a group attempting to achieve understanding or to solve a problem through the free exchange of information and ideas, that form of oral communication is referred to as discussion. Discussion is vital to a free society because it implements the democratic decision-making process, giving all citizens the opportunity to be heard. Young people must be encouraged to listen to the ideas of others and to work together toward a common understanding and a common goal. Only in this way can people solve conflicts created by differences in political, cultural, economic, and social backgrounds and beliefs.

I. OBJECTIVES

A. The student will participate effectively as a responsible member of a group.
B. The student will take responsible leadership in a group.
C. The student will listen attentively, appreciatively, objectively, and critically to the ideas of others.
D. The student will demonstrate skill in preparing, presenting, and defending his point of view.
E. The student will demonstrate the ability to think extemporaneously.
F. The student will use parliamentary procedure effectively.

II. CONTENT

A. Examining functions of group discussion.
B. Assessing the role of the group leader.

C. Examining parliamentary procedure.
D. Examining the nature of listening.
E. Examining the technique of role-playing.

III. LEARNING EXPERIENCES

A. Getting acquainted and becoming aware of the need for cooperation and acceptance within a group.
   1. In a circle, each member of the class, beginning with the teacher, tells something unique about himself that he thinks will help the class identify him.
      a. Students try writing down the name of each person in the order each is seated in the circle.
      b. Each student writes his first impression of each person.
   2. Role-playing.
      a. Divide into small groups and choose a controversial topic such as: "Grades for evaluation should be abolished," "There should be no interschool competitive sports at the intermediate school level," or "The generation gap is greater today than ever before."
         (1) Give each person a slip of paper assigning him his role in the discussion. For example, use these roles: the interrupter, the monopolizer, the sleeper, the constant-talk-to-his-neighbor-confidentially-type, the "goof-off," the "aginner," the apologizer.
         (2) After the discussion, ask the groups to guess the role each member was assigned and to decide how his behavior affected the tone of the entire group discussion.
      b. Form small groups. Place on each member's head, with the instruction that he is not to try to read it, a band with a label printed on it. For example, use these labels: "Praise me," "Ignore me," "Interrupt me," "Smile at me," "Disagree with me," "Scowl at me."
         (1) In groups, discuss topics such as "Cheerleaders are a nuisance" or "There should be no dating un-

til age fifteen." Each group member adopts the attitude toward other members as identified on their headband labels.

(2) After the discussion and before they remove their headbands, each member guesses his label on the basis of the group's behavior toward him. Each member discusses the effect of the group's behavior on his feelings and actions.

B. Viewing the film *Learning in the Small Groups*.

1. List and define the types of group discussion formats demonstrated in the film.
2. After viewing the film, experiment with these ideas:
   a. Discuss "The Masks We Wear."
   b. Discuss "If You Could Do Magic, What Would You Do?"
   c. Role-play a staff of five doctors who have a donor for one heart transplant and must choose the person to receive the heart. Each doctor is given a description of his patient. He must present his reasons why *his* patient should receive the heart. The five patients may be those described in the film. They may be created by the teacher or students. For example, use these descriptions: a young man who has been an active and sometimes militant protestor on a college campus; a black woman in her thirties who is the mother of five young children; or a highly respected sixty-year-old brain surgeon.
3. Each group selects a recorder to present a summary of the group's discussion to the class. Make these reports following each discussion.

C. Learning the importance of every member being a responsible contributor to the group.

1. In small groups, hold a problem-solving discussion. Each group must agree on a final decision. One person in each group acts as the observer. He notes the contributions and effectiveness of each member and reports to his group after their discussion. Use one of these problems:

a. You and a companion are to live two years in a lighthouse isolated from the rest of the world. You may have a Bible, three books, and two magazine subscriptions during your stay. What would you choose? Support your choices.

b. Nine people are stranded on a deserted island. A helicopter can make only one trip and it can take only five of these nine people. The nine are: an army captain, his fiancee, a twelve-year-old boy, a wealthy society woman, a noted scientist, the president of General Motors, the governor of your state, a famous movie star, and a little-known preacher or priest. Whom would you save and why?

2. Play the game "A Murder Mystery" and/or "A Bank Robbery." (See *Learning Discussion Skills Through Games*, pp. 23-31.)
   a. A group of twenty-five to thirty members (perhaps an entire class) can play these games.
   b. After each game, the group should consider:
      (1) The problems they had in solving the mystery.
      (2) Their reasons for relative success or failure.
      (3) What they learned about group problem-solving that will help them be more effective another time.
3. Hold a problem-solving discussion using "Lost on the Moon: A Decision-Making Problem." (Devised by Jay Hall and based on actual work done by the National Aeronautics and Space Administration.
   a. Each student works on the problem alone.
   b. Groups of five or six work on the problem.
   c. Each group then compares the scores of individual members with the group's score.
   d. Each group discusses:
      (1) The advantages and disadvantages of working in a group.
      (2) Whether some members of the group have more influence than others and why.
      (3) How the group reached an agreement and the

advantages and disadvantages of the method used.

(4) How each person felt about working in his group.

D. Listening to others and examining the communication process.

1. Divide into small groups of six to ten and assign one member the task of observer.
2. Use a topic that is highly controversial. Each member tries to persuade the others that his point of view is the right one.
3. If the discussion becomes an argument, stop and use the "Rogerian technique": "Each person can speak for himself only *after* he has first *restated* the *ideas* and *feelings* of the previous speaker accurately and *to that person's satisfaction*." After the discussion, each observer makes specific evaluations of the feasibility of this technique.
   a. Did it encourage more careful listening?
   b. Did it encourage more open-mindedness?
   c. Did it encourage more considered reactions to each other's point of view?
   d. Did it encourage more effective two-way communication?

E. Examining various purposes of group discussion

1. Divide the class into four groups. Give each group one of the following purposes and allow them time to prepare for these assignments:
   a. A group whose purpose is to gather and give *information*. Use a topic such as "The Organization of the United Nations" or "Witchcraft Today."
   b. A group whose purpose is *evaluation*. Use a topic such as "How effective was our all-school play?" or "How effective is our school newspaper?"
   c. A group whose purpose is *speculation* or *interpretation*. View a painting, listen to a musical composition, or read a poem and discuss "What was the artist attempting to communicate?" or assign the short story *The Lady or the Tiger?* and discuss "Who came out the door?"

d. A group whose purpose is to *solve a problem*. Have the group choose a situation in the school or community that they consider a problem. Ask them to:
   (1) Define the problem and their objective.
   (2) Consider evidence that the problem exists.
   (3) Pinpoint causes of the problem.
   (4) Decide what objectives their solution must meet.
   (5) Identify as many solutions as possible.
   (6) Select the best solution by considering the advantages and disadvantages of each solution or combination of solutions.

2. Use the "fishbowl" technique for evaluation.
   a. Each group holds its discussion in the middle of the classroom with the rest of the students encircling them.
   b. The outer group is assigned the task of evaluating the discussion group. After the group has discussed for twenty to thirty minutes, the outer group reports its findings and makes suggestions for improving the quality of the discussion.
3. Another evaluation technique is a questionnaire to be filled out by each member of a group, completing statements such as: "I like (or do not like) this group because. . . ." or "This group could function more effectively if. . . ." (See *Learning Discussion Skills Through Games*, p. 53.)
   a. The teacher compiles the results of the questionnaire and posts them in the classroom.
   b. This evaluation might also be done orally, letting each member answer question 1, then question 2, and so on.

F. Playing the behavioral simulation game, "Star Power." (See "Star Power" in unit bibliography.)
1. When the game is finally stopped, the group involved will be ready to discuss what happened. They will begin talking in general terms and then in more personal terms, revealing that this is a meaningful experience in interpersonal relationships.

2. The discussion should be steered to broader aspects of the significance of this game. The director's instructions with this game lists questions and further ideas for stimulating this discussion.
3. At the end of the discussion, ask for volunteers to summarize what has been learned from this game.

G. Examining parliamentary procedure.
1. View the film *Parliamentary Procedure*.
2. Attend a student council meeting and evaluate the meeting on the basis of the principles presented in the film.
3. In groups, visit the school or public library to research:
   a. The duties of the president, vice-president, and secretary-treasurer
   b. The duties of committees
   c. Initiation and handling of main motions
   d. Preparation of an agenda
   e. Constitutions and bylaws
4. On the basis of the information gathered from the research, the class should organize as a club.
   a. Determine a purpose for the club.
   b. Write a short constitution.
   c. Elect officers.
   d. Select a name.
   e. Prepare an agenda.
   f. Hold a club meeting using the rules of parliamentary procedure.
5. Organize into small groups with each group attending a community group meeting, such as the city council, the school board, or the meeting of a service club. Each group should select one member to present to the class his group's evaluation of the efficiency of the meeting they observed.
6. View the film *Workshop for Peace*.
7. In small groups, compare and contrast the nature and procedures of the community meetings with those of the United Nations.

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Article

"Lost on the Moon: A Decision-Making Problem, an Interaction Brief." *Today's Education*, February 1969, pp. 55-56.

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About Your Student Council. A Scriptographic Booklet. Greenfield, Mass.: Channing L. Bete Co., 1971.

Improving Group Discussion. Chicago: Blue Cross Assn., n.d.

Dodder, Clyde, and Dodder, Barbara. *Decision Making*. Boston: Beacon Press, 1968.

V. AUDIOVISUAL MATERIALS

Films

Citizenship in Action. Black and white. 24 minutes. National Education Association.

Does it Matter What You Think? Black and white. 19 minutes. British Information Service.

Learning in the Small Groups, the Strategies of Small Group Discussion. Color. 30 minutes. Institute for the Development of Educational Activities. (IDEA, 240 4th Ave., Indialantic, Fla. 32901.)

Majority Vote. Black and white. 7 minutes. McGraw-Hill Book Co.

Parliamentary Procedure. Black and white. 11 minutes. Coronet.

Parliamentary Procedure in Action. Black and white. 14 minutes. Coronet.

Room for Discussion. Black and white. 25 minutes. Encyclopedia Britannica Films.

What Do You Think series. 16mm. Sound. National Film Board of Canada.

Being Different. 9 minutes.
Choosing a Leader. 8 minutes.
Getting What You're After. 5 minutes.
Having Your Say. 6 minutes.
The Honest Truth. 5 minutes.
Making a Decision. 6 minutes.
The Majority Vote. 7 minutes.
One Man's Opinion. 6 minutes.
The Public's Business. 5 minutes.
Who's Running Things? 6 minutes.

Game

Shirts, R. Garry. "*Star Power*." Simile II. La Jolla: Western Behavioral Sciences Institute.

UNIT THREE: FORMAL SPEAKING

Societal living requires articulate individuals. With the various roles we assume, we are called upon to synthesize our experiences and ideas so as to adapt to change and to participate creatively in innovating courses of action. Formal speechmaking differs from informal speaking primarily by the occasion in which the speaker finds himself. In more formal surroundings, the speaker feels a particular need for strong organization and a skillful execution of his ideas.

I. OBJECTIVES

A. The student will demonstrate skill in gathering and organizing material.
B. The student will demonstrate the ability to think extemporaneously.
C. The student will use audiovisual aids effectively.
D. The student will demonstrate skill in effectively coordinating language, body, and voice.

II. CONTENT

A. Examining vocal and physical techniques.
B. Examining the uses of audiovisual aids.
C. Examining outlining procedures.
D. Examining the steps in speech preparation.
E. Examining techniques of demonstration.
F. Examining methods of evaluation speeches.

III. LEARNING EXPERIENCES

A. View the film *How to Prepare a Class Report* (see unit bibliography.)
   1. Divide into five buzz groups, with each discussing one of the following questions:
      a. How is the subject selected?
      b. How is content related to the interests of the speaker and audience?
      c. How is the information gathered?
      d. How do the visual aids develop the central thought?
      e. How effectively does the outline organize the presentation?
   2. In the large group:
      a. Collect the reports of each buzz group.
      b. Discuss the differences between oral and written reports. Include the following points.
         (1) The language of the oral report is often non-technical, while the style in the written report may use technical language.
         (2) The oral report makes use of repetition and illustration for immediate understanding while the written report may be designed in factual detail intended for reference and for several readings.

B. Preparing a speech of introduction.
   1. Prepare a list of "get acquainted" items that are important in learning about a person new to your group.
   2. Discuss the various items and compile a list noting those items that have particular appeal to the class. For example:
      a. Name
         (1) Spelling
         (2) Origin
      b. Hometown
      c. Family
      d. Hobbies
      e. Pets
      f. Organizations. For example:

(1) Boy (Girl) Scouts
(2) Junior Achievement
(3) 4-H

g. Favorites. For example:
(1) Time of year
(2) Book
(3) Movie
(4) Friend

h. "When I grow up, I want to be. . . ."

3. Each student prepares a brief introduction of himself using the compiled items.

C. Preparation of the body of an informative speech

1. Select any one item from the speech of introduction to expand into a two- or three-minute speech.
2. Generate ideas by means of a "scattergram."
   a. Record every idea that comes to mind concerning a chosen topic. Use one word, if possible.
   b. For example, use "playing cards":
      (1) Deck
      (2) Suit
      (3) Spade
      (4) Ace
      (5) Poker
      (6) Cheat
3. Proceed to categories.
   a. Place similar words from the scattergram into as few groups as possible. Generally, three is a good number.
   b. Label each group.
4. Plan an outline for the body of the speech.
   a. Select those categories that are related and best represent a specific idea concerning the topic.
   b. Construct a *theme sentence:* the one sentence which best describes the main thought of the topic and which includes the various categories.
   c. Do additional research on the individual categories.
5. In pairs, practice "speaking through" the general items of the outline, giving attention to the sequence of ideas.
   a. Is the theme sentence clear?

b. Can you easily follow the sequence of ideas?

6. Revise as necessary.

D. Preparation of an introduction for the informative speech
   1. The introduction should:
      a. gain attention.
      b. build interest in the topic.
   2. These techniques may be used.
      a. Factual statement
      b. Shocking comment
      c. Humorous comment
      d. Movement or gesture
      e. Rhetorical question
      f. Visual display

E. Preparation of a conclusion for the informative speech
   1. Summarize the main points.
   2. Stimulate the listeners.

F. Organizing information into an outline using a chronological order. For example:

Title: "Step Neatly!"

Introduction

Attention Step:	Importance of good grooming
Central Thought:	Polished shoes are requisite of good grooming.
Partitioning:	1. Preparing the shoes 2. Applying the polish 3. Buffing the shoes

Body

I. Preparing the shoes
   A. Remove laces.
   B. Place shoes on shoe trees.
   C. Clean shoes.
      1. Brush off dirt.
      2. Treat stains and scuffs.

II. Applying the polish
   A. Materials used
      1. Brush or cloth
      2. Wax or liquid polish

B. Process
1. One shoe at a time.
2. Cover the entire surface.

III. Buffing the shoe
A. Materials
1. Brush
2. Cloth
B. Process
1. Toe
2. Heel
3. Sides

Conclusion

I. Recap the process.
II. Stimulating ending: "Step Neatly!"

G. Delivering the informative speech.

H. Listening to one of the speeches on side one of the record *Speech in Action* (see unit bibliography). For example, Napoleon's farewell speech to his guards, the battlefield speech of Elizabeth I, or Mark Twain speaking on New England weather.
1. In small groups, identify and evaluate the central thought and the organizational development of the speech.
2. Replay the speech to check the accuracy of your conclusions.

I. Preparing an oral book review. Stimulate interest in the book by presenting a brief resume, reading short excerpts, evaluating the book, and presenting a stimulating conclusion.

J. Using the body in speaking.
1. Suggest that the student concentrate on the use of his hands to indicate the size and shape of objects and to indicate direction.
2. Use a pointer and chalkboard to assist in the presentation of visuals.
3. Have students demonstrate how a walk or turn may change the focus of the audience.

K. Using visual aids.
1. View the film *Using Visuals in Your Speech* (see

unit bibliography). In small groups, discuss:
a. What are the major types of visual aids?
b. How do visuals add to the effectiveness of a speech?

2. Use a visual aid or a model to clarify the explanation of a process such as:
   a. Pitching techniques. (Use a baseball.)
   b. Shooting a free throw. (Use a basketball.)
   c. Making a weather station. (Use a drawing or a model.)
   d. Approaches in bowling. (Use a bowling ball.)
   e. Sewing on buttons. (Use a needle, thread, cloth, and buttons.)
   f. A swimming stroke such as the sidestroke. (Use a person.)
3. Demonstrate a principle using visual aids.
   a. Present a speech to explain some principle involved in a homework assignment for another class such as:
      (1) Working an algebra problem.
      (2) Preparing copper for an industrial arts project.
      (3) Planning a chemistry experiment.
      (4) Cutting out a pattern for a dress.
      (5) Explaining the process of nominating a candidate for office.
   b. Before presenting the speech, work in pairs, each practicing his speech at least once before his partner. Help each other by applying a test of clarity: "Do I understand the explanation of the principle?"

L. Listening to a variety of professional speakers.
1. For example, the President on radio or television, a school assembly speaker, or an invited classroom guest such as a salesman.
2. Panels evaluate the speeches according to the following criteria:
   a. The central thought is developed clearly.
   b. The explanation is clear and easily understood.
   c. The visual aids clarify the explanation.
   d. Body, voice, and meaning are effectively coordinated.
3. Discuss how speakers' purposes differ.

M. Having pairs of students extemporaneously coordinate speeches.
   1. Presentation and acceptance of an award
   2. Nomination to office and acceptance of candidacy
   3. Speech of welcome and acknowledgement of the welcome
   4. Mini-debate on an issue

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V. AUDIOVISUAL MATERIALS

Films

How to Prepare a Class Report. Black and white. 10 minutes. Coronet.

Using Visuals in Your Speech. Color. 14 minutes. McGraw-Hill Book Co.

Recording

Speech in Action. 1-12" record. #4182. Scott, Foresman and Co. Side I: "Speeches."

UNIT FOUR: STORYTELLING

Storytelling, one of the earliest speech arts, is a medium for enjoying shared experiences, for learning and transmitting ideals and values from one generation to another. From the traditional storytellers and the strolling minstrel to the comedians and actors of satirical and extemporaneous reviews of today, storytellers have traditionally provided social commentary.

I. OBJECTIVES

A. The student will demonstrate skill in selecting, sorting, and organizing material imaginatively.
B. The student will create a mood appropriate to the story.
C. The student will hold the interest of his listeners.
D. The student will support meaning with voice and body.

II. CONTENT

A. Examining progressive storytelling in groups.
B. Examining storytelling techniques.

III. LEARNING EXPERIENCES

A. Tell a progressive story.
   1. One person begins to tell an original story. At a high point of suspense, he calls on a second person to continue. This procedure is followed until everyone in the group has participated in telling the story.
   2. All members of the group have read an assigned story.

One person begins telling the story, stopping at a set time limit. Then another student continues the story. Move around the group with each person being restricted to a set time limit.

B. Listen to Boris Karloff's recording of "How Fear Came" from *The Jungle Book*.
   1. Discuss what makes the story interesting.
   2. Identify how the following techniques are used:
      a. Selecting material
      b. Sorting material
      c. Organizing material so that meaning is clear
      d. Expressing the idea so that voice and body create an appropriate mood

C. In either small or large groups:
   1. Listen to an instrumental musical selection and tell a story based on the mood set by the music.
   2. Select a poem and create a story based on the theme of the poem.
   3. Choose a painting or any picture and tell a story about it.

D. Make up a short story designed for young children.
   1. Practice telling the story to a younger brother or sister, or to a child in the neighborhood.
   2. Test the reaction of younger children to the stories.
      a. Visit an elementary classroom and tell the story.
      b. Record the story, send it to an appropriate group of listeners, and ask that comments on the telling of the story be taped and returned.

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Laughton, Charles. *Tell Me a Story*. Chicago: McGraw-Hill Book Co., 1957.

Sawyer, Ruth. *The Way of the Storyteller*. New York: Viking Press, 1942.

Shedlock, Marie L. *The Art of the Story-Teller*. 3d. ed. New York: Dover Publications, 1951.

Tooze, Ruth. *Storytelling*. Englewood Cliffs: Prentice-Hall, 1959.

V. AUDIOVISUAL MATERIALS

Films

Describing an Incident. Black and white. 10 minutes. Coronet.

Story Acting is Fun. Black and white. 10 minutes. Coronet.

Story-Telling: Can You Tell It in Order? Black and white. 11 minutes. Coronet.

What's in a Story? Black and white. 14 minutes. Film Associates of California.

Recordings

Bernstein, Leonard. Use recordings of *West Side Story*, *Summer of '42*, and *A Patch of Blue*.

Karloff, Boris. "How Fear Came," from *The Jungle Book*, by Rudyard Kipling. 1-12" record. TC 1100. Caedmon.

UNIT FIVE: ORAL READING

Since writing is a substitute for speech, oral interpretation becomes a process of converting the printed manuscript back into complete speech. The reader vividly recreates the situation in his imagination in an attempt to help the listener recreate in his mind the understanding which the reader derives from the written manuscript. The reader, the manuscript, and the listener must form an indivisible unit, if shared communication is to occur. Oral interpretation provides the opportunity to explore great minds and cultures from all periods of history; but fundamentally, it provides an opportunity to express ourselves in both oral and written communication using as a basis reports, creative writing, and manuscripts designed to be read aloud.

I. OBJECTIVES

A. The student will recreate meaning and mood from the printed page.
B. The student will support meaning and mood with imaginative use of voice and body.
C. The student will demonstrate skill in group reading.
D. The student will speak distinctly.

II. CONTENT

A. Examining factors of distinct speech.
B. Examining the relationship between meaning and voice.
C. Examining criteria of good literature.

D. Examining imagery in prose and poetry.
E. Examining techniques of group reading.

III. LEARNING EXPERIENCES

A. Bring to class a favorite piece of literature.
   1. Discuss why it is a favorite.
   2. In small groups, apply the following criteria of good literature to the selection:
      a. There is a general theme that relates to man's common experiences such as death, love, happiness, loneliness, and need for societal living.
      b. The writer approaches the common experience in a refreshing, individual manner.
      c. The selection leaves some meaning to the reader's imagination and interpretation.
   3. Read the selections.
   4. Discuss the responsibility of the reader in recreating the communication of another person. The reader should:
      a. Present the material in a manner that demonstrates his enthusiasm for the material which he has selected to read.
      b. Present an interpretation consistent with the author's intended meaning.
      c. Present his personal interpretation, consistent with the author's point of view.

B. Using a single statement, explore meanings through voice variation. For example, "Yes, I am going."
   1. Communicate each of the following meanings, using that single statement:
      a. "Of course, I'm going."
      b. "Of course I am going."
      c. "I'm really not going."
      d. "Who said that I'm going?"
      e. "I am, but are you?"
      f. "Yes, but I don't want to go."
      g. "I haven't decided yet."
      h. "I can't wait to go!"

i. "For the tenth time, yes."

2. Analyze how the different meanings are achieved.
   a. Rate
   b. Intensity
   c. Inflection
   d. Duration
   e. Pause
   f. Tone

C. Bring to class an article from a newspaper or magazine.
   1. Find poetry that relates to the same topic. For example:
      a. An article about an automobile accident and Karl Shapiro's poem "Auto Wreck."
      b. An advertisement for nursery stock and Frost's poem "Birches."
      c. An article announcing an engagement and Robert Burns' "Red, Red Rose."
      d. An article on architecture and Sandburg's poem "Prayers of Steel."
      e. A weather report and "The Snowstorm" by Ralph Waldo Emerson.
      f. An obituary and Emily Dickinson's poem "Because I Could Not Stop for Death."
   2. In small groups, compare:
      a. The specific themes.
      b. The use of language.
      c. The completeness of treatment.
   3. Obtain appropriate background music for the various selections.
      a. Play the music as the selection is read.
      b. Evaluate how the mood of the selection is affected by the music and vice versa.

D. Examine imagery in prose and poetry.
   1. Divide into five buzz groups, one representing each of the senses.
      a. Visual
      b. Olfactory
      c. Auditory
      d. Kinesthetic

e. Gustatory

2. Find a one- to two-minute excerpt from prose or poetry whose imagery appeals to the sense which each group represents.
3. Within the groups, read the excerpts aloud and select the passage with the most vivid imagery.
4. The person in each group whose passage was chosen as the most vivid example of imagery reads his selection before the large group.

E. Select poetry suitable for group reading (choral reading), such as "The Creation" from *God's Trombones* by James Weldon Johnson or "The Congo" by Vachel Lindsay.
1. Arrange the class in a semicircle.
2. Read the selection aloud in unison.
3. Analyze the poem considering:
   a. The relationship between mood and sound.
   b. The contrasting effect between narration and description.
   c. The theme and the situation.
4. Arrange the poem for group reading with a minimum of unison speaking and read it again.
5. Add musical accompaniment such as drums.

F. In small committees:
1. Select universal themes for group readings such as are implicit in the following topics:
   a. The Space Age
   b. The Christmas Tradition
   c. The Rite of Spring
   d. The Civil Rights Movement
   e. World Peace
   f. Is God Dead?
   g. The Revolt on Campus
   h. Loneliness
   i. The Role of Women
   j. Winter
   k. The Drug Scene
2. Each member of the committees works independently in collecting materials appropriate for their group reading.

Examine a variety of sources such as advertisements, newspapers, and magazines, as well as prose, poetry, and drama.

3. Compile the materials so that:
   a. The theme is developed climactically.
   b. There is variety in form and style of materials.
   c. There are an introduction and a conclusion.
   d. There are meaningful transitions between selections.
4. Consult teachers from appropriate disciplines concerning the historical accuracy and the organization of the reading.
5. Present the programs before other classes, or as programs before such groups as the Parent-Teacher Association, the Senior Citizens, or a church group.

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Stassen, Marilyn E. "Creative Writing in Junior High School." *English Journal* 54 (1965): 17-20, 27.

V. AUDIOVISUAL MATERIALS

Films

The Speech Chain. Bell Telephone Co.

"What is Poetry?" Color. 10 minutes. Film Associates of California.

Recording

Speech in Action. 1-12" record. #4182. Scott, Foresman and Co. Side II: "Oral Interpretation."

UNIT SIX: CREATIVE DRAMATICS

Drama in any form carries an emotional as well as an intellectual appeal. It enables the individual to try on roles which he ordinarily could not play. In the final analysis, creative dramatics provides the opportunity to establish personal identity and to understand human nature.

I. OBJECTIVES

A. The student will understand the role of sensory perception.
B. The student will use effective visible communication.
C. The student will stimulate imagination.
D. The student will demonstrate natural, spontaneous, coordinated, meaningful use of the body.
E. The student will interpret ideas in dramatic form.
F. The student will constructively evaluate other people's work.
G. The student will understand the theatrical experience.

II. CONTENT

A. Analyzing effective bodily action
B. Examining meaningful pantomime
C. Examining mood as an aspect of communication
D. Examining sensory perception
E. Examining various theatrical experiences

III. LEARNING EXPERIENCES

A. Collect advertisements illustrating bodily action.
   1. Include:
      a. Posture (carriage of the body)
      b. Gesture (movement of the head, hands, or arms)
      c. Movement (changes in position of the entire body, such as turning, walking)
   2. In small groups, answer these questions:
      a. What is the form of bodily action employed in each advertisement?
      b. What is the message (theme) of each advertisement?
      c. How does the bodily action reinforce the message?

B. View Charlie Chaplin in the silent film *The Pawn Shop.* Analyze the effectiveness of the pantomime in communicating meaning.

C. Organize into teams to present pantomimes. Use the following procedure:
   1. A member of one team pantomimes a situation.
   2. Members of the opposing team attempt to identify the situation within a given time period in order to receive a score.
   3. The following situations are suggested:
      a. Simple exercises in total body movement
         (1) Lady buying a hat (or shoes)
         (2) Men waiting for bus (train, elevator)
         (3) Child searching for a lost coin
         (4) Old man pitching horseshoes
         (5) Golfer teeing off
         (6) Young boy in line at a Saturday matinee
         (7) Woman with many bundles on a crowded bus
         (8) Housewife putting something breakable on the top shelf of a cupboard
      b. Action from a sitting position
         (1) Child waiting for flu shot
         (2) Clock-watcher in a Friday afternoon class
         (3) Man watching a boxing match on television

(4) Boy fishing
(5) Backseat driver
(6) Small boy in church
(7) Person who is very tired
(8) Child on a merry-go-round

c. Exercises emphasizing facial expression (small muscle behavior)
(1) Student receiving his report card
(2) Baby stuck by a safety pin
(3) Pitcher about to deliver a 3-2 pitch
(4) Flirtatious girl interested in a new boy
(5) Student making his first speech
(6) Boy flying a kite
(7) Man painting a ceiling
(8) Mother hearing a crash of breaking glass

D. Listen to music that has a definite mood such as:
1. "Cloudburst " from the *Grand Canyon Suite*.
a. Divide the class in half so that one group observes while the other moves in response to the music.
b. The observers identify the meaning conveyed in the movements of those responding to the music.
c. Reverse the roles of the observers and those responding to the music. Repeat the process.
2. View the film *Grand Canyon*.
a. Repeat process used in part "1. a."
b. Discuss how the viewing of the film sharpened perception of the mood created in the music.

E. Ask the art teacher to provide samples of art work.
1. Discuss:
a. What is the mood?
b. How is color used to create mood?
2. In small groups, pantomime scenes based on the mood of a vivid painting.
a. Each person in the group personifies a vivid color.
b. Improvise a situation in which the persons interact using colored scarves as properties.

F. Bring inanimate objects to class such as rocks, leaves, shells, a block of wood, or stuffed animals.
1. Describe the sensation of touching the object.

2. Personify the object, giving particular consideration to the sense of touch.
3. In small groups:
   a. Pantomime personified objects in situations.
   b. Move from pantomime to action with dialogue.

G. Improvise scenes.
1. A small group is given two lines of unrelated dialogue. Using one as an opening line and the other as a closing line, the group creates a story through action and dialogue.
2. A small group is given a simple situation. They improvise action and dialogue to create a believable scene with a beginning, middle, and an end.
3. Following each improvised scene, the listeners evaluate:
   a. The believability
   b. The development of the story

H. Produce a radio playscript on a tape recorder.
1. Select a cast who rehearses believable voices of the characters.
2. Select a production crew who is responsible for all sound effects, mood music, and recording.
3. Have listeners comment on the effectiveness of the production.

I. Recreate an episode from a popular television series using puppets.

J. Analyze and play scenes from Thornton Wilder's *The Happy Journey.*
1. Discuss the absence of set and properties.
2. Discuss the importance of the dialogue in the play—
   a. To the action
   b. To character development
3. Examine the extensive use of pantomime in the script.
4. Walk through scenes from the play using the script.

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V. AUDIOVISUAL MATERIALS

Films

ABC of Puppet Making—Part I. Color. 10 minutes. Bailey Films.

ABC of Puppet Making--Part II. Color. 10 minutes. Bailey Films.

Building Children's Personalities with Creative Dance. Color. 30 minutes. University of California.

Grand Canyon. Color. 29 minutes. Association Films. (No narration.)

Mime. Black and white. 30 minutes. University of Michigan.

The Pawn Shop. Black and white. Silent. 20 minutes. Blackhawk Films.

The Red Balloon. Color. 34 minutes. Brandon.